

for since the delicate draughtsmen and engravers of the day were much employed by the goldsmiths in working out their designs and patterns, it followed, as no unnatural consequence, that many of the forms peculiar to jewellers' work were introduced into decorations designed for altogether different purposes. This was especially the case in Germany, and more particularly in Saxony, where a great deal of a mixed style of Renaissance and bastard Italian, with strap and ribbon work, cartouches, and intricate complications of architectural members, was executed for the Electors. The engraving we present of a decoration composed by Theodore de Bry affords no bad illustration of the way in which motives expressly adapted for enamelling in the style of Cellini were thrown together, to make up the ordinary grotesque of the day. It is by no means in the works of Theodore de Bry alone that such solecisms are to be found; for in the French etchings of Etienne de Laune, Gilles l'Egaré, and others, the same features are presented.

Engravers and designers of this class were also much employed, both in Germany and France, in providing models for the damascene work, which was long popular in both those countries, as well as in Italy.

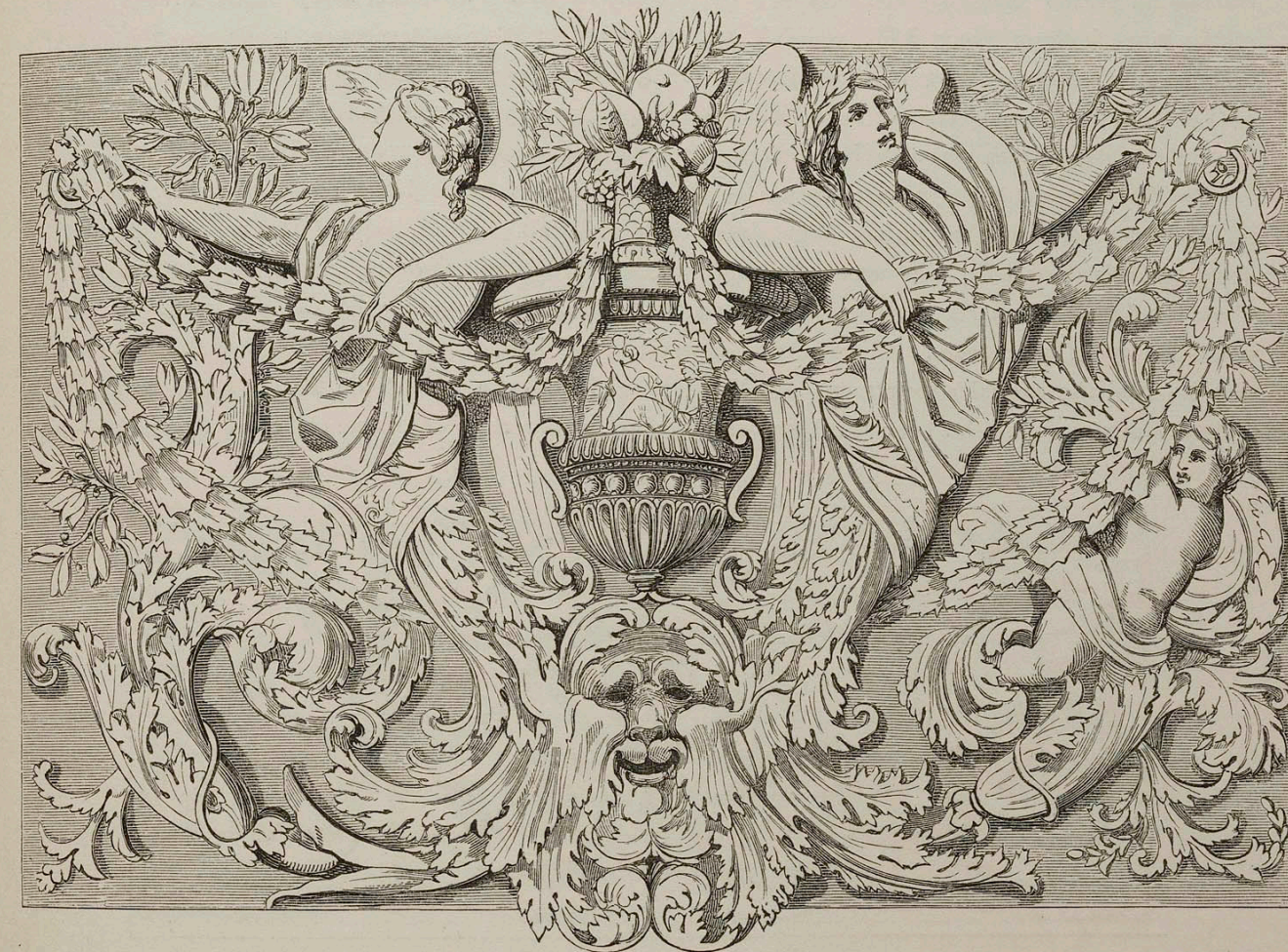
It is remarkable, that although we find that the Crusaders bought Oriental arms at Damascus, and sometimes brought the more elaborate articles to Europe, as in the case of the "Vase de Vincennes," no attempts should have been made to imitate the manufacture until the middle of the fifteenth century, when we find it in use in Italy for decorating the plate-armour, which was then adopted in that country. It is most probable that the art was first introduced by the great trading cities, such as Venice, Pisa, and Genoa, from the East, and was afterwards taken up as a more permanent decoration for armour than parcel-gilding by the artists of Milan, which city was then to Europe what Damascus had been to the East, viz., the great emporium for the best arms and armour. So exclusively, indeed, was the art, in the first instance, employed upon weapons, that to the very last the Italian writers designate it under the title of "lavoro all' azzimina." At the beginning of the sixteenth century, the art began to be exercised out of Italy; and it is by no means improbable that it was taught to the workmen of France and Spain by those travelling artists whom the good taste, or possibly the vanity, of the kings of those countries attached to their courts. Probably the finest existing specimen of damascening is the armour of Francis I., now in the Cabinet de Médailles, at Paris. Both this and the shield in Her Majesty's possession at Windsor have been attributed to the famous Cellini; but on comparing them with any of his known works, the drawing of the figures indicates rather an Augsburg artist than the broad style which Cellini had acquired from his study of the works of Michael Angelo.

From that time down to the middle of the seventeenth century a great number of arms were decorated with damascening, of which the Louvre, the Cabinet de Médailles, and the Musée d'Artillerie, contain numerous fine specimens; and the names of Michael Angelo, Negrol, the Piccinini, and Cursinet, may be mentioned as excelling in damascene work, as well as in the art of the armourer generally.

In our own country, the process does not appear to have been much exercised; parcel-gilding, engraving, blacking, and russetting, being well received as substitutes; and the few specimens we possess were probably imported, or captured in our foreign wars, as in the case of the splendid suits of armour brought to England by the Earl of Pembroke after the battle of St. Quentin.

As it has been our pleasant task to record how French Ornamental Art was regenerated by imitation of Italian models in the sixteenth century, so it now becomes our less agreeable duty to note how deleterious an influence was exercised in the seventeenth from the same procedure. There can be no doubt that two highly-gifted, but overrated, Italian artists, set during their lives upon pinnacles which made them the "observed of all observers," effected an immense amount of mischief to French Art.

These artists were Lorenzo Bernini and Francesco Borromini. The former was the son of a Florentine sculptor, and was born in 1589. He evinced an unusually precocious talent for sculpture; and whilst yet a youth, was fully employed, not only as a sculptor, but as an architect. He resided almost entirely at Rome, where he designed the fountain of the Barcaccia in the Piazza di Spagna, the celebrated Triton in the Piazza Barberini, and the large fountains of the Piazza Navona; the College de Propaganda Fide; the great hall and façade of the Barberini Palace, facing the Strada Felice; a campanile to St. Peter's (afterwards taken down); the Ludovico Palace, on the Monte Citorio; the celebrated Piazza of St. Peter's; and the great staircase from St. Peter's to the Vatican, besides numerous other works. Busts by Bernini were eagerly sought after by the sovereigns and nobles of Europe; so much so, that when he was sixty-eight years of age, Louis XIV., who was unused to be refused anything, and much less to be forced to beg, was actually obliged to write supplicatory letters to the Pope, and to Bernini, requesting the sculptor's presence at Paris. During his residence there, though he did but little, he is said to have received five golden louis a-day, and at his departure



Ornamental Composition, from a design by Le Pautre.

fifty thousand crowns, with an annual pension of two thousand crowns, and one of five hundred for his sons, who accompanied him. On his return to Rome, he made an equestrian statue in honour of Louis, which is now at Versailles. Besides his works in architecture, sculpture, and bronze, he appears to have had a decided mechanical turn; and, moreover, to have painted as many as five hundred pictures in the Case Barberini and Chigi. He died in the year 1680.

Francesco Borromini was born near Como, in the year 1599. Apprenticed at an early age to Carlo Maderno, he speedily became both a brilliant carver and architect. On Maderno's death he